

By LAWRENCE REAMER.

**THOMAS HEALY'S**—A marimba band plays for dancing and dining at Healy's, Broadway and Sixty-sixth street.

**MURRAY'S**—"The Cascade Fantasia" is given in the Roman garden, with Peg Rafferly, soloist, and members of the Metropolitan ballet.



MARJORIE  
VONNEGUT *at the*  
COMEDY THEATRE WITH  
THE WASHINGTON SQ. PLAYERS.

As the opening production of the season, the Neighborhood Playhouse, 496 Grand street, on Tuesday will present the distinguished English actress Gertrude Kingston, and a visiting company in three new plays—"Great Catherine," by Bernard Shaw; "Queen's Enemies," by Lord Dunsany; and "The Inca of Peruamelo," by Fellow of the Royal Society of Literature.

"Great Catherine" is "a thumb-screw of life in St. Petersburg in the eighteenth century." The play was produced in London a year and a half ago, and with the exception of the Kingston's engagement at the Theatre, Boston, has never been in America. In Shaw's "apology" for the play, he says "know

Brady's return to New York the author called on him. Mr. Brady then proposed a comedy to be made from the stories with Potash and Perlmutter as the central figures and Mr. Glass himself to build the play. But Mr. Glass felt that he would be taking a risk because the stories had a realistic vogue and if the play bearing a similar title should fail by neglecting another story might suffer. Accordingly Mr. Glass declined Mr. Brady's proposition with thanks.

The way Potash and Perlmutter finally came to the stage was

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"This seemed to me to be great experience at the time, but as I look back I doubt if it was of any special benefit, excepting that it may have given me confidence and familiarity with the technical side of my profession. But as for any considerable help, the drive was to the end and to nothing."

"The plays were changed so often that we scarcely knew one of them before we were plunging into another, and, of course, we fell into a rut in

Tom Lewis, one of the leading comedians in the "Show of Wonders" at the Inter Garden, has had a truly remarkable career. Like many of our native tumbler-makers, Mr. Lewis began with the circus. When 12 years of age he ran away from his home in Boston and joined Stone & Murray's troupe. He became an apprentice of an American circusman, family of generations, and he spent his early years in the show business. When Lewis learned a little about tumbling, and he was considered one of the stars of the concert, which he sang several songs and

ing tryout. The play gave promise  
ing the success it has turned out  
e and Miss Bairstow's work was all  
e could be desired. During the  
mer Mr. Harris offered her a con-  
t for a number of years and she  
ed it promptly.

and now that she has arrived—our  
Broadway one welcomed her, as  
ted her as one of the "four  
dames," while the other three  
tunately and she was in a fairly  
success had come to her. "But  
why shouldn't I?" she asks.  
ere really is no sense of elation

**BROOKLYN OPERA HOUSE**—  
The Sculler will come to the  
Brooklyn Opera House on Monday  
afternoon at 2 o'clock.  
The afternoon performance  
will be "The Sculler". The  
Sculler will be accompanied by  
the orchestra.

**MONDAY**—**COHN & HARRIS THEATRE**—"Captain Kidd, Jr.," comedy by Rida J. Young.  
**COMEDY THEATRE**—Washington Square Players in a bill of four new one-act comedies.  
**FORTY EIGHTH STREET THEATRE**—"Object—Matrimony," transferred from the Cohan & Harris Theatre.  
**WEDNESDAY**—**BANDBOX THEATRE**—"Theodore & Company," comedy by Erich Blos, acted by the German Quartet company.  
**THURSDAY**—**IRVING THEATRE**—"Der Liebe Augustin," opera by Leo Fall.

Young Lewis then took the late Pats Daley's place in the "American Follies" and toured with the Hyde & Montman shows all over the country. All this time Tom Lewis had appeared in black face, but then joined M. R. Leavitt's Gigantic Minstrels. As an end man Tom Lewis was a crowd hit, and he

Which Is an Agreeable Variation  
From the Inevitable Pavlova  
Comparison.

The story of the professional skater would be as full of *bonhomie* and romance as the story of a stage beauty. No one has yet written a true story of the professional ice skater, but this may be the beginning of so, such a polar biography. It is the story of an English girl who, with all the help of her family and a few of her young lady who has been properly brought up, has not only her musical and language lessons, her horseback riding and the various accomplishments in which she excelled to become a professional ice skater at the age of 16. From this time, in less than a year, from the time that her skating career, was discarded all over London as the *Genie of the Ice* for her charming performance at *Icey Land Theatre* in the ice scene of "*Ranunculus Duet*." In one year she had thrown up all that she had learned in music and languages for a period of five years, and she had become a professional skater.

One who remembers her first and clearest step from the more character of an accomplished young lady to that of a professional skater vividly describes her surprised impression:

"It was at the time when *Phyllis* was about 16 years old, when her professional career began. I can remember her skating in New York," he said.

Then She Became Known as an Actress.

The success scored by Ray Hamilton, the young leading woman in "Arms and the Girl" at the Fulton Theatre, reads not unlike romance, yet the real facts prove it to be but the culmination of a course of hard, unbroken work on the part of the young woman. And, incidentally, years in which failure, disappointments and times after times despair were not unknown. There is a line in the play which Mr. Hamilton speaks with such a decided conviction to be "just 23." The line was written around a fact. Miss Bainter will not be twenty-two until December. She was born in Los Angeles and her first appearance before the public was in a comedy at the Los Angeles Theatre. One of those who attended the performance was Oliver Morosini, the theatrical manager. He was attracted by the remarkable talent of the child and the following season he placed her in the leading part of "The Little Girl in the Blue-jeans" opposite the popular "The Jewess." He sent for Miss Bainter months and finally secured the little girl.

An Incident in the Dancer's Life.

"I remember once treating a young man in the antechamber of a Polish dentist in Petrograd. We were drawn together by the sense of common danger, and he told me that he believed the straits of a difficult examination had brought out the trouble. What forced him to enter the dentist's den? I asked what were the subjects of his examination.

"French," he said, "dancing, the M

"I asked where this extraordinary curriculum was followed. At the Imperial School of the Ballet," he answered. "A great number were eligible but thank heaven I passed and am now a premier danseur."

"The dancer's work does not end when the school career is finished. When in practice he must dance for at least an hour every day. It is necessary to him as the practice is with the pianist. Above all I must be temperate and lead a regular life."

**She Spends Most of Her Wake-  
Hours Before the Camera The  
Autumn Days.**

At this rate of productivity as Miss Brady is portraying it, "The Madmen" will be considered as something of a feat, considering that the process covers a lot of stretch of time and is not operating under special pressure.

"Of course this is hard work," says Miss Brady. "In space, but particularly without the slightest break—there should call it inexorable, for its actions are never relaxed. But it is wonderfully stimulating, for the first one role to another like room through some vast building over an endless number of rooms, all different and each one with something

**PART I**  
The Actor Tells What a Variety of  
Them There Is.

Somewhere in that dim region where reputations are fashioned and legends are told, the shape of the powers invented a label "a John Drew part," and against that persistent myth Mr. Drew and his managers have since hurled themselves in vain. In "Major Pennington," Mr. Drew's newest portrayal, and Landau Mitchell's newest comedy from a "Thackeray" novel, mark the critical triumph of the actor and most definitely the demise of the American comedy as it appears in the gaudy costumes of the '30s, a ponderous wig and a "makeup" which leaves no doubt of itself, and all the commentators, professional and otherwise, say "Here, a lust, is John Drew in a real characterization away from the dress suit and the puffing comedies—away from himself."

One pictures Mr. Drew not unlike, beating his head in despair against his dressing room door and asking if he is never to escape that "first time in twenty-five years," and the rest of it.

For within the past two or three seasons he has played "The Great Dictator" as *Hitler*, *Jasper Thorndyke* in "Roemary," as *Branclet*, and, within the decade, as *Richard Carroll*.

Each time Mr. Drew dives into a madcap box office, a stage play with all known reverses, calls in the costumer and the wigmaker and goes through all the motions of becoming distinct and separate "somebody else."

**The Heavyweight Funny Man of  
the Winter Garden.**

Tom Lewis, one of the leading comedians in the "Show of Wonders" at the Winter Garden, has had a truly remarkable career. Like many of our facile tumblers, Mr. Lewis began with the circus. When 12 years of age he ran away from his home in Boston and joined Stone & Murray's Circus. He became an apprentice of the famous Peterson family of acrobats. When 16 years of age he left the circus and joined Lewis & Young. Lewis learned a whole lot about tumbling, and he was besides one of the stars of the concert in which he sang several songs and

**STANDARD**—"The Blue Envelope," the hilarious farce by

Frank Hatch and Robert E. Ho-  
manns, which had a successful run  
at the Port Theatre last spring,  
will be at the Standard Theatre  
for the coming week. The cast  
will include Edward Garvie, Car-  
rie Reynolds, Ralph Nairn, John  
L. Kearney, Winifred Burke, Liz-  
zette Wilson, Caroline Leonard,  
John P. MacSweeney, Belle The-  
odore and Ford Fenimore.

**LExINGTON**—"Peg o' My  
Heart," the delightful Hartley  
Manners comedy, will be the at-  
traction for the week at the Lex-  
ington Theatre, with Carve Car-  
vel heading the company as *Peg*.  
The manager of the Lexington  
Theatre will be the first to see  
"Peg o' My Heart" at popular  
prices.

**BRONX OPERA HOUSE**—  
Otis Skinner will come to the  
Bronx Opera House on Monday  
in "Mother Antonio" by Booth  
Tarkenton. The supporting cast  
includes—Mrs. Wren, Miss  
Helen, Misses Mary, Helen,  
John, Frances, Lundy, Patterson,  
McNulty and Walter F. Scott.